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CLAY LANCASTER now teaches at Vassar College. In this study he extends the comprehension of Jefferson's architectural literacy, and by so doing indicates a remarkably strong English influence on the designs of the Third President.

JEFFERSON'S ARCHITECTURAL INDEBTEDNESS TO ROBERT MORRIS

Thomas Jefferson, perhaps the nearest approach to the ideal Renaissance Man that America has yet produced, a scholar, inventor, statesman, writer, artist of sorts, agriculturist, collector, and, in his own words, "Author of the Declaration of American Independence, of the Statute of Virginia for Religious Freedom and the Father of the University of Virginia" (to which last we might also add, "and of the modern archaeological method," referring to the systematic excavations first carried out on his estate and now, somewhat modified, in general use), was a colorful and many-faceted personality. Among other accomplishments he tried his hand at architecture; and his correspondence testifies to the fact that this was far from the least of his interests. He once said light-heartedly that putting up and pulling down was one of his favorite amusements; but the truth of the matter is that architecture was something infinitely more important than a mere "amusement" to Thomas Jefferson. He collected books on the subject; he studied them diligently; he pondered over them; and he made numerous sketches and working drawings, collections of which are preserved by the Massachusetts Historical Society, the Maryland Historical Society, the University of Virginia and others.

His interest and practical ventures into the art of architecture being general information, there have been various opinions concerning the sources of Jefferson's inspiration and of his capacities and attainments as an amateur architect. William Dunlap, in his *History of the Origin and Progress of the Arts of Design in America*, published in 1834, thought that Jefferson merely drew details for Monticello after general plans by the young architect Robert Mills. In 1888, Herbert Adams' *Thomas Jefferson and the University of Virginia* gave Jefferson credit for the design of the university buildings, recognizing a certain indebtedness to the work of the sixteenth-century Venetian architect and theorist, Andrea Palladio. Enforcing this position, an article by Montgomery Schuyler in the *Architectural*

Record for 1895 (p. 349) states, again with regard to the University: "He was unquestionably and alone the architect of it." Glenn Brown's *History of the United States Capitol* (Vol. I, p. 97) in 1900 reverts to the position that Mills worked for Jefferson on Monticello and collaborated with him to produce the effective design of the Virginia university. But this viewpoint was rectified in 1916 by Dr. Fiske Kimball, who championed the architectural ability of the Sage of Monticello in the excellent monograph, *Thomas Jefferson, Architect*, privately printed and reproducing some 230 sheets of the master's drawings and calculations belonging to the Thomas Jefferson Coolidge, Jr. Collection in the Massachusetts Historical Society.

There can be no doubt today that Thomas Jefferson designed buildings "unquestionably and alone," insofar as any man may be the unaided author of a work of art. But even a genius cannot produce from a vacuum, and Jefferson was no exception. Dr. Kimball has pointed out that, according to his earliest notebooks, Jefferson first derived the various aspects of the orders (that all-important element of eighteenth- and nineteenth-century architecture) from the British guide, James Gibbs' *Rules for Drawing the Several Parts of Architecture*, "the relative simplicity of which must have been seductive for a beginner." However, Jefferson's attention soon shifted to the more scholarly works of Andrea Palladio, where lingered his sustained devotion. Jefferson acquired five editions of Palladio's books, three sets of which were in English and two in French. The relationship established by the Italian architect between architecture and natural law appealed to the American, and the codification of proportions was accepted as most authoritative; and if the first made its appeal to sentiment, the second was based upon intellectual and archaeological grounds. Spiritually, therefore, Jefferson was the descendant and willing follower of Palladio.

As one would expect, a good many features of Jeffersonian architecture may be traced to Palladian

sources. The characteristic and well-known plan of Monticello, almost unique in America, with its long parallel service wings flanking the main house and connected to it by depressed passageways, recalls the layout of the Venetian country villa of the sixteenth century created by Palladio. The latter's most famous project, the cubic Villa Capra (the Rotunda) furnished the model in both plan and elevation for Jefferson's design for the President's House at Washington, submitted anonymously (and rejected) in 1792. And several of Jefferson's drawings for the principal pavilions of the University of Virginia were inscribed as being Palladian, and the influence on others is unmistakable. However, the effect of the architecture of the Italian alone cannot fully explain the building designs of Thomas Jefferson. It is apparent that plates (as well as ideas) from the books of the English author Gibbs, and those of his fellow countryman, Abraham Swan, contributed to schemes rendered by the American. To a much greater extent than either of these, Jefferson derived inspiration from the designs of Robert Morris, notably from his *Select Architecture*, printed in London in 1755—an exact facsimile of the same author's *Rural Architecture*, printed in 1750—a copy of which was acquired by Jefferson in 1770 or 1771 according to his library catalog. Next to the Palladio, it was the Morris book that furnished Jefferson with the greatest number of models for his various projects.

The best loved of Jefferson's works is Monticello, the architect's own home situated on a hilltop near Charlottesville, Virginia. The earliest drawings for this house were quite different from the building that was eventually executed. After toying with a dull, rectangular plan, containing four rooms without halls, Jefferson planned a cruciform house, the main axis two stories in height and the wings but a single story (Fig. 1). There were two versions made of this scheme, the first having wooden walls and a great masonry core that conducted all fireplace flues to a single chimney rising from the middle of the roof, and the second having brick walls and an arcuated piazza surmounted by a columned portico in front. Although the proportions differ considerably, the basic arrangement is to be seen on plate 37 of *Select Architecture*, "A Little Building intended for Retirement" (Fig. 2). The three-bayed central block is wider, the wings deeper, but the interrelationship of rooms to stairhall is the same except that the right wing of the Morris plan is divided at the back into an alcove and several diminutive anterooms. The fireplaces are similarly placed. The Morris plan obviously was not copied outright; it is suggested that it served as a memory model, the basic arrangement being used in spite of

the change in proportions. Apparently Jefferson made no elevation to go with this floorplan.

Another rectangular plan was drawn for Monticello, and then Jefferson returned to a cruciform with halls and stairhalls near the entrance, a projecting parlor in the center at the back flanked by rooms in two wings. This plan was elaborated by cutting off the square corners of the projecting rear wing and adding two semi-octagonal rooms to each end of the lateral wings (Fig. 3). Only the central block was to be two full stories in height; it was to have a pedimented, superimposed portico at front and rear, a low attic to crown the first-story entablature of the adjacent rooms. Here we have the nucleus of the house begun during the latter 1760's, with long sunken service wings expanded to right and left, and turning sharply to create a great U plan. As mentioned previously, the overall scheme was Palladian in inspiration. The other unusual element is the polygonal interiors and projections. These are not to be found in Palladio; neither are they to be found in colonial architecture in Virginia; and Jefferson had not yet been abroad. It is, of course, probable that obtuse-angle bays had been seen by the amateur architect in Annapolis, Philadelphia or New York, but it is more probable that, like the complete layout itself, the idea came from the printed page. Here, again, we might call attention to the copy of *Select Architecture* in Jefferson's library: plate 2 of this book illustrates a villa with an octagonal salon projecting from the middle of the rear façade (Fig. 4). It is true that Monticello's parlor was not a regular octagon, but this latter plan certainly was in Jefferson's mind, to which testifies a study for his retreat, Poplar Forest, sketched probably between 1800-1805, in which there is not only a regular eight-sided room, but there are also twin spiral stairways fitted into the triangular spaces formed by the splayed sides of this interior, exactly the motif one finds in *Select Architecture*.

The enlargement of Monticello, which involved doubling the area of the house by means of an addition to the front, was begun about 1796. The contour of the walls of the west or garden front was not changed, although the elevation was completely altered into the form we see today (Fig. 5). Originally a two-story portico was intended for this façade, matching the entrance porch on the opposite end. The west front as executed bears some resemblance to plate 67 in Gibbs' *Book of Architecture*, a design for a building having a Tuscan, recessed, pedimented portico and an octagonal dome. An Ionic Morris design for a Greek-cross plan "Garden or Summer-House" bears more elements in common, barring the change from the masculine to the feminine order (Fig. 6). First of all, the design displays a free-standing portico, an

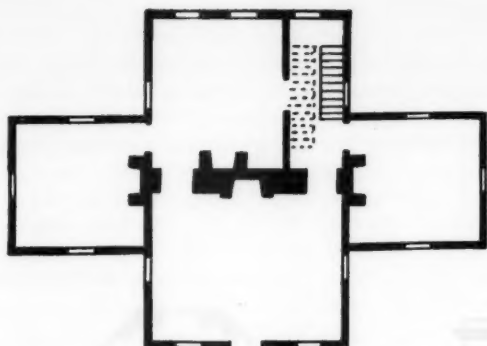


FIG. 1 First study for Monticello. Copied from a plan by Jefferson in the Coolidge Collection.

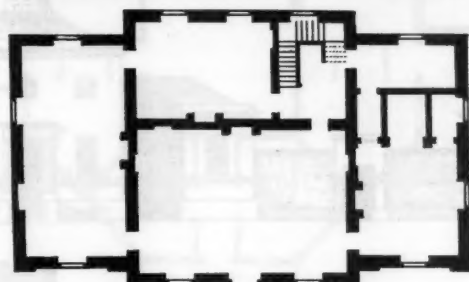


FIG. 2 Design for a Retreat. From Robert Morris, *Select Architecture*, plate 37.

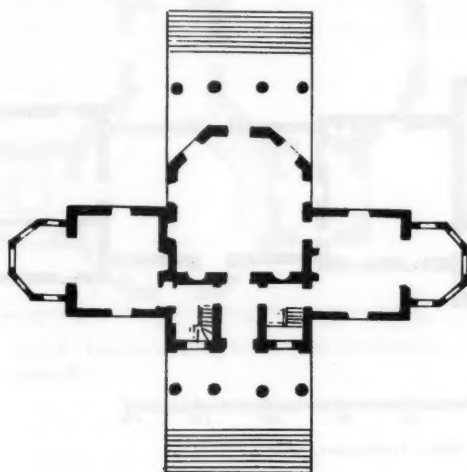


FIG. 3 Plan of Monticello as originally built. Redrawn from sketches by Jefferson in the Coolidge Collection.

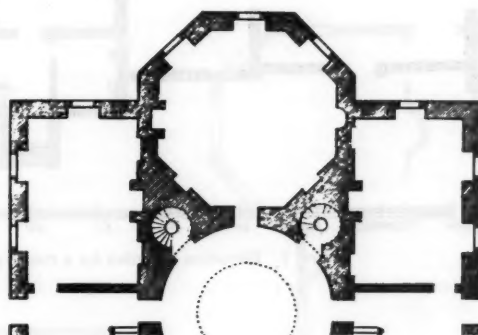


FIG. 4 Portion of a villa plan from *Select Architecture*, plate 2.



FIG. 5 Monticello, elevation of the central pavilion of the garden façade.

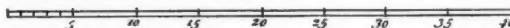
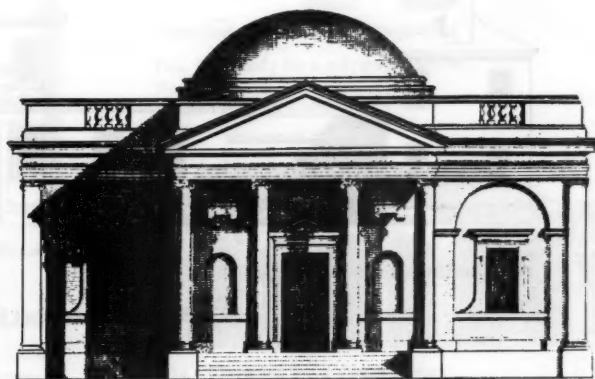


FIG. 6 Elevation of a Garden House from Morris' *Select Architecture*, plate 43.

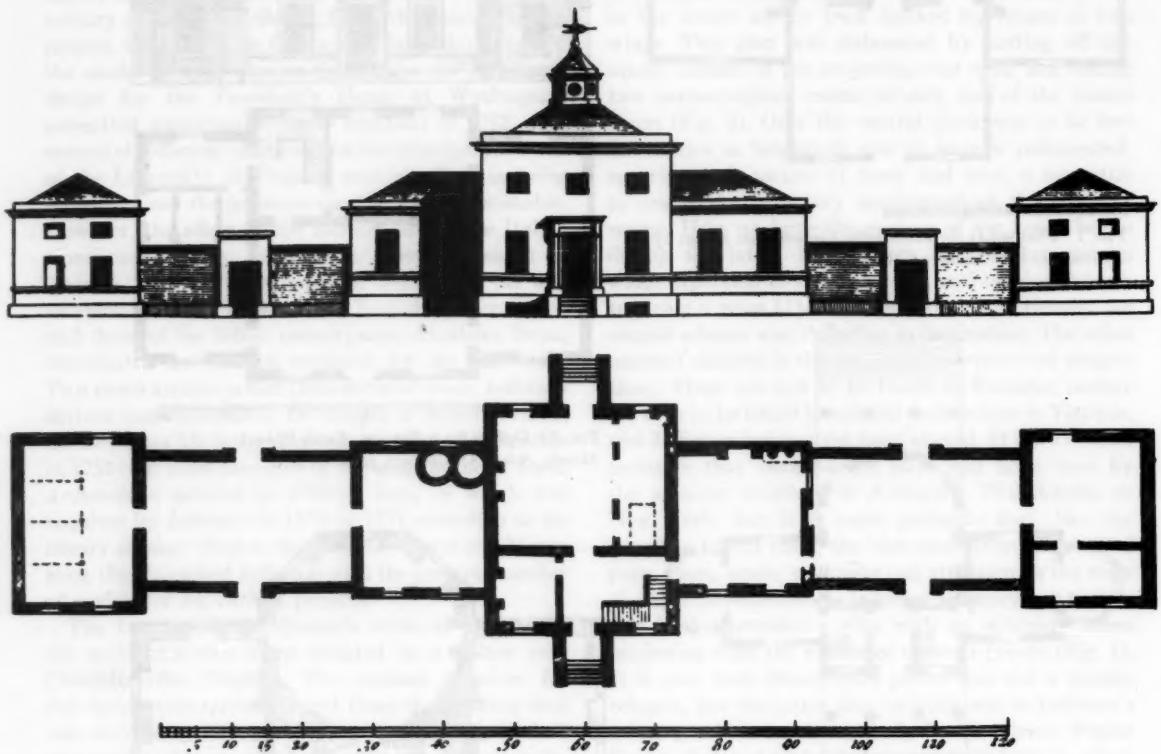


FIG. 7 Elevation and plan for a country seat. *Select Architecture*, plate 3.

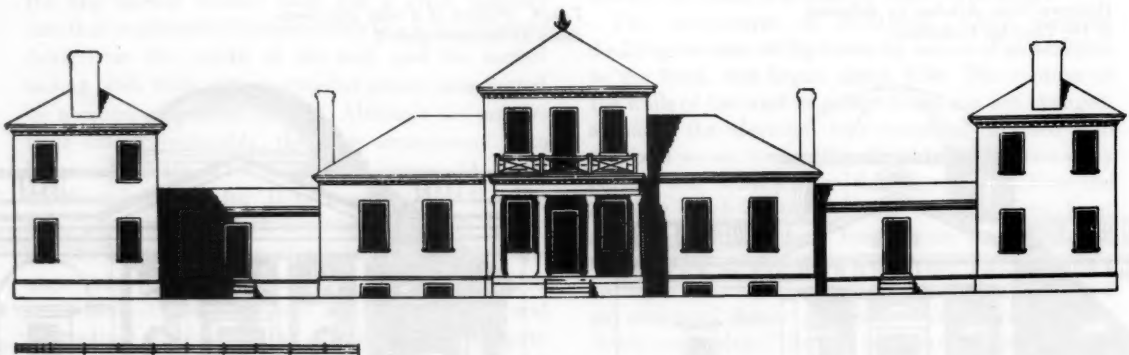


FIG. 8 Brandon, the East Elevation facing the James River.

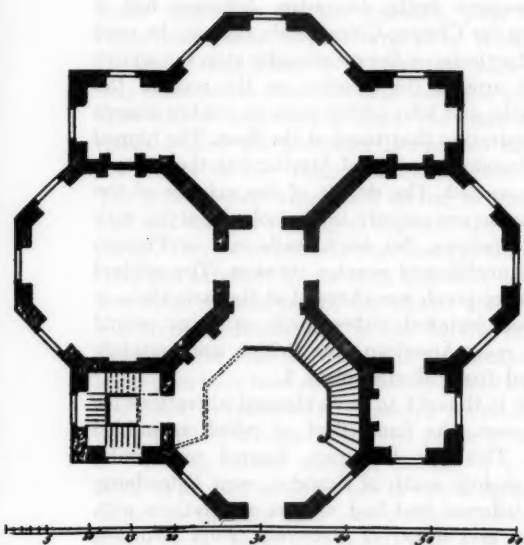


FIG. 9 Plan for a hilltop house, *Select Architecture*, plate 30.

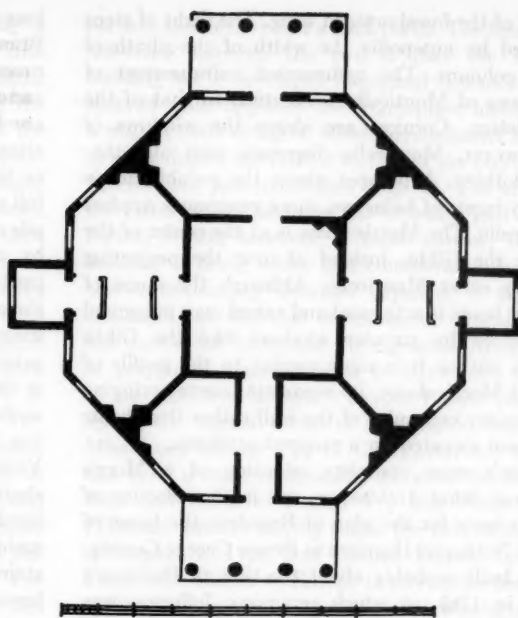


FIG. 10 Plan of Poplar Forest, Jefferson's octagonal retreat.

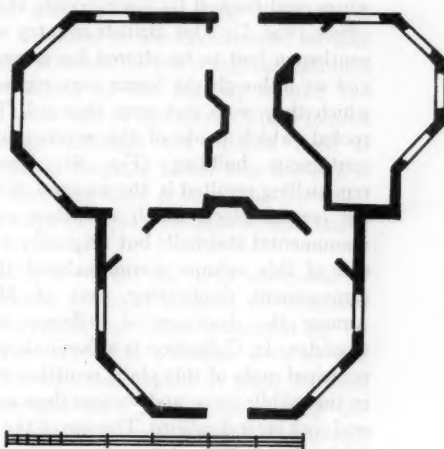


FIG. 11 Study for a polygonal Retreat. Redrawn from Jefferson's plan in the Coolidge Collection.

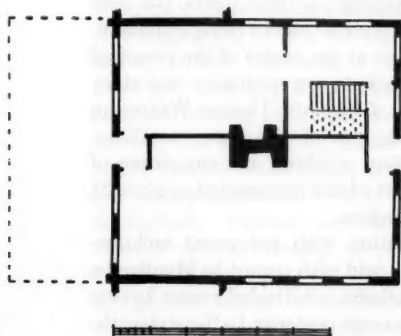


FIG. 12 Study for Pavilion II, East Lawn, University of Virginia. Redrawn from a sketch by Jefferson in the Coolidge Collection.

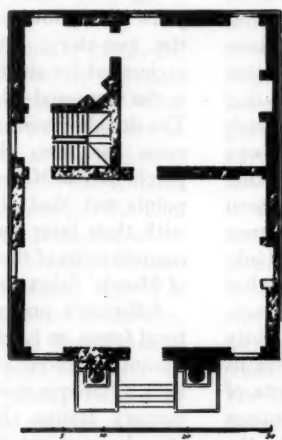


FIG. 13 Plan of a Garden House, from Morris' *Select Architecture*, plate 9.



FIG. 14 Elevation for a Green House, *Select Architecture*, plate 38.

extension of the foreshortened wing. The flight of steps is bounded by antepodia the width of the plinth of the end columns. The pedimented enframement of the doorway of Monticello is identical to that of the Morris design. Cornices are above the windows of both; however, Monticello dispenses with all other surface clothing. A parapet above the entablature is broken by insets of balusters, more generously applied at Monticello. The Morris dome is at the center of the roof, like the Gibbs, instead of over the projecting parlor bay as at Monticello. Although the dome of Jefferson's home is octagonal and raised on a polygonal drum pierced by circular windows like the Gibbs design, in outline it is more similar to the profile of the round Morris dome, its segmental curve springing from the outer extremity of the wall rather than being reduced and elevated on a stepped platform.

Jefferson's most complete adoption of a Morris design from *Select Architecture* was in the selection of plate 3 as basis for the plan of Brandon, the home of his friend Nathaniel Harrison in Prince George County, that was built probably about the time of Harrison's wedding in 1765, at which ceremony Jefferson was groomsman. Plate 3 illustrates a seven-part ensemble composed of a two-story central cube between one-story wings, and flanked by lower courts and double-storied offices (Fig. 7). This British country seat for a single gentleman had to be altered for a married American, and so, although the forms were repeated, the uses to which they were put were changed. The courts were roofed, which made of the seven units a single and continuous building (Fig. 8). Nineteenth-century remodelling resulted in the removal of the partitions in the central block which was then converted into a monumental stairhall; but originally a hall across one end of this volume accommodated the staircase, an arrangement duplicating that of Morris' plate 3. Among the drawings of Jefferson in the Thomas Coolidge, Jr. Collection is a facsimile plan of the three principal units of this plate, omitting the bed partition in the middle room and various flues and other heating and cooking indications. The size of the Jefferson sketch is identical to its prototype, suggesting that it had been traced. The fact that pencil has been used in making the drawing is further indication of its having been copied by tracing, the early drawings of Jefferson usually having been made exclusively with pen and ink.

The proportions of the house as built vary somewhat from those of the Morris plan copied by Jefferson. The rooms adjacent to the center block are slightly larger, the second pair smaller, and the end pavilions considerably deeper than the corresponding parts of the design in *Select Architecture*. The number of openings (or false openings) are respectively the same in the

long façades. The two-story outermost blocks at Brandon, instead of being dependencies, house bedrooms and a kitchen; each has chimneys at both ends and a transverse central stairhall. These two pavilions are like small Virginia Georgian cottages, and it is altogether likely that they were the original structures on the estate, enlarged from a story and a half to two full stories, and connected by the intervening five-part pile ca. 1765. The staircase in the west wing is enlivened by a *chinoiserie* trellis bannister. Jefferson had a predilection for Chinese-Chippendale railings: he used them at Monticello on the promenades atop the service wings and around the monitor on the roof of the principal pile, and later added them as window guards in the fenestration that touched the floor. The hipped roofs of Brandon are out of Morris; but the parapet has been omitted. The details of the exterior of the Virginia house are entirely in the colonial style, with shuttered windows, flat brick walls laid in Flemish bond, and modillioned wooden cornices. The original main entrance porch was changed at the time the new staircase was installed; either porch, or course, would have been more American than British, and certainly not derived from Morris' plate 3.

Jefferson is thought to have planned alterations for another house, the final effect of which resembled Brandon. This was Battersea, located some miles west and slightly south of Brandon, near Petersburg, Virginia. Jefferson had had various associations with the builder and owner of Battersea, John Banister, and it is therefore feasible to suppose that Jefferson devised the changes that rendered the architectural composition so much like the Harrison house. A smaller structure, Battersea contained only five instead of seven units. The main staircase in the front hall features a Chinese-lattice openwork railing divided into panels like the lattices at Monticello. The original pairs of windows in each of the four blocks flanking the two-story, triple-windowed central mass were exchanged for single openings of three lights, the ones in the story-and-a-half terminal blocks being Palladian. The double-tiered portico at the center of the principal mass has been changed to an ordinary one-story porch. In *The Mansions of Virginia*, Thomas Waterman points out that the façades of the outer pavilions, with their later Palladian windows, are suggestive of cognate units of the great edifice represented as plate 23 of Morris' *Select Architecture*.

Jefferson's preoccupation with polygonal architectural forms, as has been said with regard to Monticello, cannot be traced to Palladio, multisided rooms having been a Baroque development posterior to the sixteenth-century Italian. It is suggested that the principal stimulus originated in Robert Morris' book, notably

in plate 30 (Fig. 9). This plan is fundamentally a cluster of regular octagons and squares fitted into a square shape with obtuse projections. Eliminating the square form and elongating the short sides of the resulting octagon—which automatically increases the size of the middle square—we have the plan of Poplar Forest, Jefferson's little retreat near Lynchburg, designed before 1804 for another of Jefferson's estates, but not actualized for another ten or fifteen years. Some suggestion for the Jefferson plan may have come from plates 17-18 of Vol. II of William Kent's *Designs of Inigo Jones* (1727); yet this could have been only inasmuch as these two diagrams show an octagonal mass with a large central court, the maze of jumbled rooms around the perimeter bearing no similarity to the clarity of the Thomas Jefferson plan (Fig. 10). The great square central hall served as dining room, and the elongated octagon opposite the entrance as parlor. There were tetrastyle porticoes at both front and rear, and attached to the cross axis were small square stairhalls, reminiscent of the square stairwell to the left of the entrance hall in the Morris design. The squares fitted into the corners of the octagons in this latter plan have been cut diagonally in half by Jefferson and made to function as chimneys. Jefferson's plan is more flexible, screens facing the doors in the middle of the long lateral octagons making it possible for them to be used as either one or two bedrooms, in the latter case the beds being placed alcove-fashion between the screens. Each apartment would have its own fireplace, and service could circulate from stairway to central dining room through whichever of the four divisions happened to be vacant at the time. The original details of the exterior of Poplar Forest resembled those of Monticello: Roman Doric columns, balustrade over the cornice, panelled doors, two- or three-sash, six-paned windows, red brick walls and a low hipped roof.

Near the Bardstown Road just outside of Louisville, Kentucky, there stands a house that goes by the name of Farmington. It is a tall-ceilinged, one-story house having a high basement, a hipped roof, porches at front and back, and a projecting bay at the middle of each side housing an octagonal room. Dr. Fiske Kimball recently has pointed out similarities between the plan of this residence and a plan drawn by Jefferson, which had been published in 1916 in Dr. Kimball's excellent monograph, *Thomas Jefferson, Architect* (Cf. *The Journal of The Society of Architectural Historians*, 9:3:14-16, Oct. '50). As indicated by Dr. Kimball, the general scheme of Jefferson's plan has been re-oriented, so that the eight-sided rooms, instead of opening onto porticoes, are centered on the sides at Farmington; and at one end of the hall is a front

portico, and at the other a back porch. The fundamental difference between the two is that the Kentucky building has a developed hexagonal entrance hall, the splayed walls opposite the frontispiece identical with a wall of each octagon, which arrangement duplicates to some degree the middle section of the bisymmetrical Morris plan just mentioned (Fig. 9). The stairhall in the latter design becomes the entrance hall at Farmington, which, however, is more narrow, the rooms flanking it being wider and considerably longer than the corresponding interiors adjacent to the Morris stairhall. The omission of triangular closets from the fore part of the house and the ingenious fitting together of polygonal elements seem to have been suggested to the American architect by the British plate. John Speed, the original owner of Farmington, had married Miss Lucy Gilmer Fry of Charlottesville; and there had been a close relationship between the Jeffersons, Frys and Gilmers—Joshua Fry and Peter Jefferson (Thomas' father) having made the first detailed map of Virginia in 1752, and Thomas himself having sent Francis W. Gilmer to Europe to recruit the first faculty for the University of Virginia—which warrants Thomas Jefferson's connection with the planning of the Kentucky house.

Before leaving plate 30 from *Select Architecture*, attention should be called to the cantilevered landing at the head of the staircase in the octagonal entrance hall. We are reminded of the balcony around the inner side of the great hall at Monticello which follows an octagonal shape although the interior itself is square. The first-floor fireplace below this balcony is another feature that they have in common. The small open-newel stairways in square compartments might also be cited.

Jefferson planned a retreat ca. 1790 composed of three principal rooms: a regular octagon, an elongated octagon and a hexagon, the three connected by an irregular hall (Fig. 11). It is a design such as one would have drawn who had looked at plate 30 from *Select Architecture* and then set out to revamp the plan to achieve as much diversity as possible through varying the size and direction of the axes of the rooms. Another drawing for a house plan made about 1783 is dominated by a great interior composed of an octagon with two attached squares, precisely the shape of the principal room of the Morris polygonal house. A square hall in front corresponds to the Morris central hall. These elements are identical in size to the corresponding portion of plate 30 and hence it is again reasonable to suppose that they were drawn by tracing. The balance of the Jefferson plan consists of two front rooms with splayed walls, separated from the portion just described by small hallways. As a dwelling, this

last was a rather poor arrangement in every respect.

Next to Monticello, the most popular Jeffersonian Mecca, and the culminating design of Jefferson's career as an architect, is the University of Virginia in Charlottesville, the buildings of which were begun in 1817 for Central College and transferred two years later to the University by order of the Virginia Legislature. The general layout, which Jefferson himself referred to as "an academical village," was admirably suited to the university pattern, composed of parallel rows of pavilions joined by continuous colonnades. At first planned to allow for extension at either end, a great library rotunda was later placed at the upper extremity of the rows and on a middle axis. Jefferson discussed his ideas for the University with William Thornton and Benjamin Henry Latrobe, and although both made some contributions to the project, the basic idea of the group remained Jefferson's. Alignments of two-story professors' houses, with students' cubicles opening onto galleries between them, face each other across an open green. Walled gardens are expanded at the rear, beyond which are additional rows of students' quarters.

The porticoes of the professors' houses known as Pavilions II, III, V, VII and IX were all taken from Palladio, which was stylistically the dominant force upon the University. Each of the ten principal pavilions was practically a cube form. Partitions divide the buildings in various ways. A study by Jefferson for a typical one of these, the first one to the right of the rotunda, has, on the first floor, a large teaching room, a second room that is a little more than half its size, and a third very small room and staircase (Fig. 12). One might compare this plan with that of plate 9 from *Select Architecture* (Fig. 13): the Morris "Garden house" displays the same number of rooms with similar proportions, differing in having inverted juxtaposition, and chimneys at the end of the house instead of in the center. As in the case of the first plan for Monticello, it is suggested that here, too, the Morris plate offered a memory model for the professors' pavilions. The thin partition walls used by Jefferson are far in advance of Morris' solid divisions. Jefferson had, no doubt, found thin walls satisfactory at his new retreat, Poplar Forest, and repeated the use of them here.

The outlying rows of buildings of the university group are much simpler than the classic residences of

the professors. The colonnades were exchanged for long arcades of brick set on square piers. The model for these passages onto which open the students' rooms may well have been a *Select Architecture* plate showing the front elevation of a "Green House" (Fig. 14). This is an open gallery adjoining three rooms with doors and windows only at the rear of the building. The plinth and projecting course at the necking of each pier appear on the students' quarters, which, like Morris' greenhouse, are hipped-roofed. The Jeffersonian buildings, however, have a simple but complete entablature and prominent keystones, and are without the parapet over the cornice.

We have indicated that Jefferson was indebted to Robert Morris' *Select Architecture* for the early projects of Monticello, for the plan begun during the late 1760's, and for the west façade of the principal pavilion as it was completed. The scheme of Brandon came from the same source, and perhaps also that for the remodelled Battersea. Jefferson's plan for Poplar Forest was a cluster of octagons flanking a square central interior reminiscent of another Morris plate, which may have stimulated other Jefferson octagonal projects. And, lastly, we have seen that the plan of a typical professor's house at the University of Virginia and the elevation of the students' ranges are similar to Morris designs. From Palladio came the principles of Jefferson's architecture, and some of the designs also. From Morris came practically as many designs as from Palladio, which is a significant phenomenon: its significance lies in the fact that the appeal of a design is primarily visual, independent of the principles and arguments attached to it. The Morris text being brief and slight, it was the plates themselves that attracted Jefferson to adopt them as much as he adopted the designs of his alleged master Palladio. In other words, persuasion of ideas about art may be accepted by the mind, whereas one's taste may gravitate toward something different. Jefferson's preference for things Continental, as against things English, did not prevent him from liking and copying the plates from the book by the British architect. And thus the architecture of Virginia, which during early times remained predominantly British, continued so up to and including the fully developed classic period, in spite of the fact that its chief exponent, Thomas Jefferson, was admittedly no British sympathizer.

VASSAR COLLEGE

WINSTON WEISMAN is on the staff of the College of Fine Arts at the University of Texas. With this article, a companion piece to the discussion recently published in the *English Architectural Review*, a sequential picture is presented of the evolution of the concept of Rockefeller Center, in more ways than one the culminating idea of the first third of our century.

WHO DESIGNED ROCKEFELLER CENTER?

The question of who designed Rockefeller Center appears pointless at first glance. The answer, it would seem, might be found in any one of many handbooks on art and architecture in which the architects are listed as: Corbett, Harrison and MacMurray; Hood and Fouilhoux; and Reinhard and Hofmeister. However investigation into the evolution of the Rockefeller Center plan finds this answer unsatisfactory. In the first place it omits the names of Benjamin Wistar Morris and Frederick Augustus Godley, although Mr. Morris played a prominent part in the formative stages of the design and Mr. Godley's name appears along with the others on plans bearing the stamp of the associated architects. Presumably the omission was due to the fact that both men dropped out of the enterprise early in its development. Yet the names of Raymond Hood and William H. MacMurray are included, even though the former did not participate in the design of the last three buildings and the latter had no part in the planning of the last four buildings. Such inconsistency makes for confusion.

More important, the list above gives no indication of the individual contributions of the architects. It fails also to satisfy our curiosity about two aspects of the enterprise which have aroused much controversial and critical comment:

1. Who first conceived the three-block site as a development possibility?
2. Who was primarily responsible for the design of the project as we see it today?

It is well to clear up the problem of attribution while the facts are still available,* especially since Rockefeller Center is recognized as one of the most significant architectural enterprises of the twentieth

*The article is based on material made available to the writer by Rockefeller Center, Inc., and B. W. Morris, now deceased. Some of the quotations are not in the exact words of the person quoted, for they are taken directly from minutes of meetings and other reports.

century, particularly in the evolution of commercial planning.

For the answer to the first question it is necessary to sketch the early history of Rockefeller Center. The project began in January 1926 when supporters of the Metropolitan Opera in New York began a drive to build a new opera house. In February 1927, when a sizable parcel of property had been assembled by Mr. Otto H. Kahn, board chairman of the Metropolitan Opera Company, architect Benjamin Wistar Morris and associate Joseph Urban were chosen to design the structure.

Mr. Morris was confronted with what appeared to be an insoluble problem. He had to design a building that was attractive, impressively placed and financially feasible. The last requirement meant introducing into the scheme a discordant note in the shape of a revenue-producing unit which would yield sufficient return to cover the costs of construction, operation and maintenance for the entire enterprise. At the first site on 57th Street Morris was able to keep the revenue unit comparatively low by raising the opera house on a relatively inexpensive plot. This solution was rejected because it was felt the opera house should have a more luxurious setting, preferably in the heart of the shopping theatrical district or as close to it as possible. Yet moving the enterprise to such a site meant higher costs and therefore a bigger revenue building. In subsequent schemes for the 63rd Street (Fig. 1) and Columbus Circle sites the office-studio structure reached such proportions as to overwhelm the opera house and dominate the design.

The architect was well aware of the problem he faced. He wrote to R. Fulton Cutting, president of the Metropolitan Opera Company, "that solution seems to lay in an endowment fund of very large dimensions." This would make possible a reduction of the revenue unit and give the opera house the principal place in the scheme. Since the likelihood of

raising a large fund seemed remote, it appeared the opera project was doomed.

In January 1928, however, Mr. Tonnelle of William A. White and Sons, real estate agents, suggested the possibility of putting the opera house on property owned by Columbia University in the vicinity of 5th Avenue and 50th Street, a site deemed highly desirable. He suggested that the opera house be built near the west end of the site, between 48th and 49th Streets, with a street cut through to the east of the opera house for traffic and circulation. A drawing summarizing the Tonnelle scheme and enumerating the leaseholds shows what was intended (Fig. 2). Mr. Morris could not see how Mr. Tonnelle's idea solved the problem, for the site still required the construction of a tall revenue unit, but it did suggest to the architect an idea which might lead to solution. In a letter to Mr. Cutting, Mr. Morris wrote: "This scheme [Tonnelle's] did not help materially in a financial way, but it fathered my thought that if carried further it might show a way out of our difficulties." Mr. Morris saw in this three-block site, from 48th to 51st Streets and from 5th to 6th Avenues, great opportunities for revenue production and large-scale integrated planning. His thought offered the first feasible scheme for solving the financial problem and yet keeping the opera house as the major motif.

A plan visualizing Mr. Morris' development scheme was prepared (Fig. 3). It called for the distribution of four large units around a centrally located plaza. Facing the plaza on the west was the opera house. To the east, north and south were placed three skyscraper revenue units rising to a height of thirty-five stories. Linking the units was a promenade deck one story above ground lined with shops and restaurants and provided with bridges over the streets. This scheme was the first projected for the Columbia University site. At a dinner in the Metropolitan Club on May 21, 1928 it was presented to a group of persons including a representative of Mr. John D. Rockefeller, Jr. It was instrumental in winning Mr. Rockefeller's support for the opera development.

In the light of the facts, the credit for conceiving the three-block Rockefeller Center scheme must go to Benjamin Wistar Morris. Although reports connect Mr. Tonnelle with the Columbia University site scheme, the evidence tends to show that he was concerned with the south block only (see Fig. 2). Mr. Morris objected to the one-block scheme but acknowledged, in the letter of February 17, 1928 to Mr. Cutting, that it had pointed the way for his solution. He then pursued the three-block scheme and prepared the plan presented on May 21, 1928 (Fig. 3). This appeared before L. Andrew Reinhard and Henry Hofmeister had made

their appearance in the enterprise in September 1928. Other architects associated with the project joined up still later.

It is of interest to note that Mr. Morris' name rarely appears in the literature on the Center. Nowhere is there recognition of his influence on the final plan. Mr. Morris dropped out of the project in December, 1929 shortly after the Opera Company withdrew from the enterprise. As a result he received none of the publicity accorded the architects associated with the project in 1931 when it was first revealed to the public.

For the answer to the second question: who was primarily responsible for the basic plan of Rockefeller Center as it was worked out on the three-block site, it is necessary to fill in further details concerning the early history of Rockefeller Center.

When in 1928 Mr. Rockefeller became involved in the opera project, he availed himself of the experience of specialists seasoned in commercial developments. Just prior to the Labor Day holidays of 1928, a representative of Mr. Rockefeller entered the offices of Todd, Robertson, and Todd Engineering Corporation, produced a map of the site, and asked John R. Todd how he would develop such an area. Two young architects, L. Andrew Reinhard and Henry Hofmeister, were assigned the job of drawing up the plans.

A study dated September 1928 (Fig. 4) shows what they intended for the area, apart from the opera house and plaza, which were to be planned by Mr. Morris. In this plan the commercial units were grouped around the centrally located plaza. To the east was planned a twenty-five story office-shopping building with an east-west arcade four stories high. A single story arcade broke through this unit at the west end on the axis of a newly-planned street. North of this so-called shopping mart was a unit intended for department store use. Two hotels flanked the plaza, the one to the south rising thirty-seven stories and that on the north rising thirty-five stories. Another private street was cut through west of the hotels to serve as an entrance and exit for cars of opera-goers. To the west of the hotels, on either side of the opera house, were loft or apartment buildings. A lower level was planned to carry automobile traffic from the opera foyer to parking areas below and also to facilitate deliveries to and from the shops and hotels.

About two weeks later Reinhard and Hofmeister prepared another scheme dated September 18, 1928, which maintained the essential features of the first plan but gave greater emphasis to the plaza. There was no further planning by Todd, Robertson and Todd until the summer of 1929 when John D. Rockefeller, Jr. invited John R. Todd to his Seal Harbor home in Maine and again consulted him on the subject of

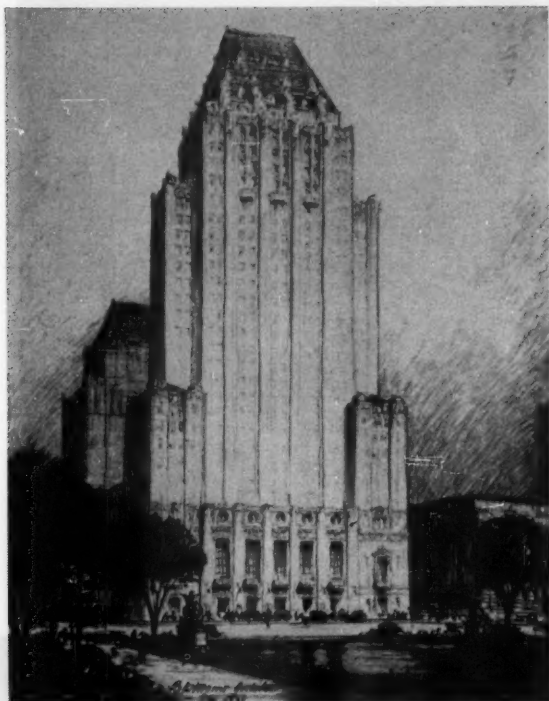


FIG. 1 Proposed Metropolitan Opera House, 63rd St., B. W. Morris, December, 1927.

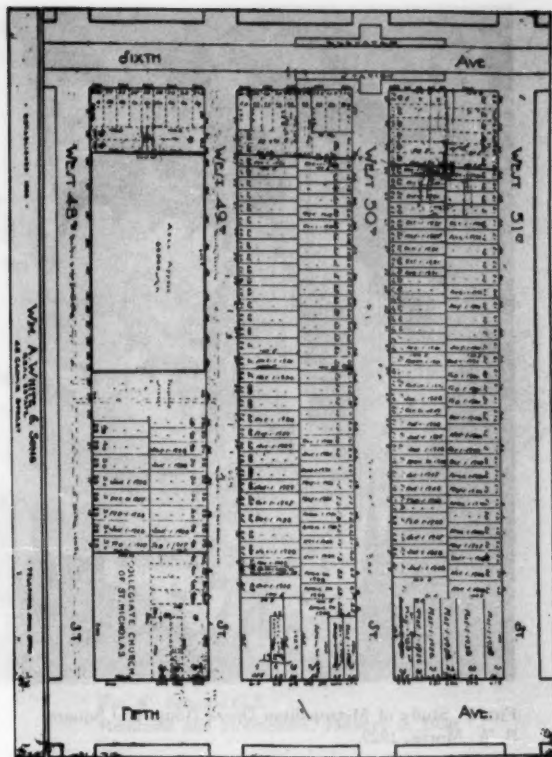


FIG. 2 Tonnelle Site Scheme, Opera House, January, 1928.

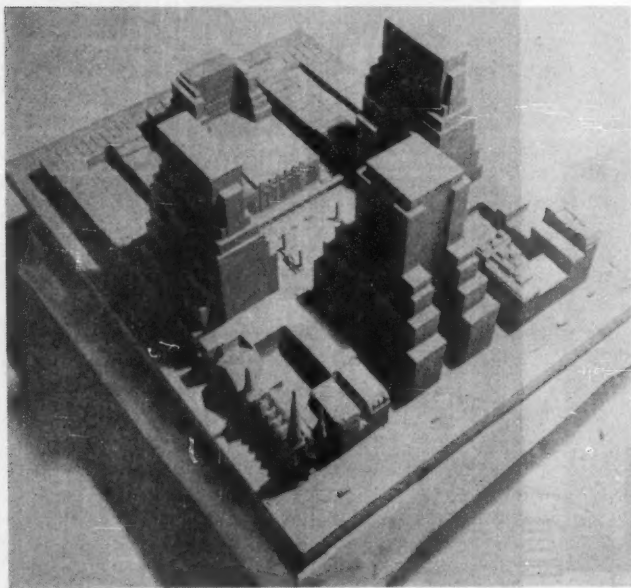


FIG. 3 Three Block Project, Opera House and Three Skyscrapers, B. W. Morris, May, 1928.

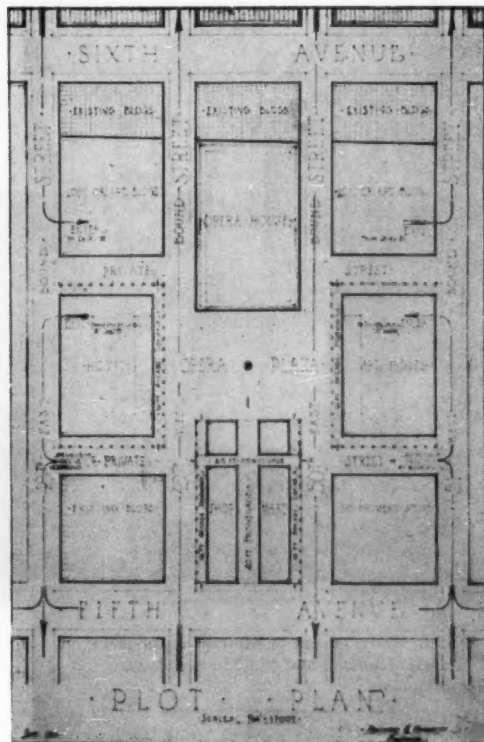


FIG. 4 Plot Plan, Three Block Project, Reinhard and Hofmeister, September, 1928.

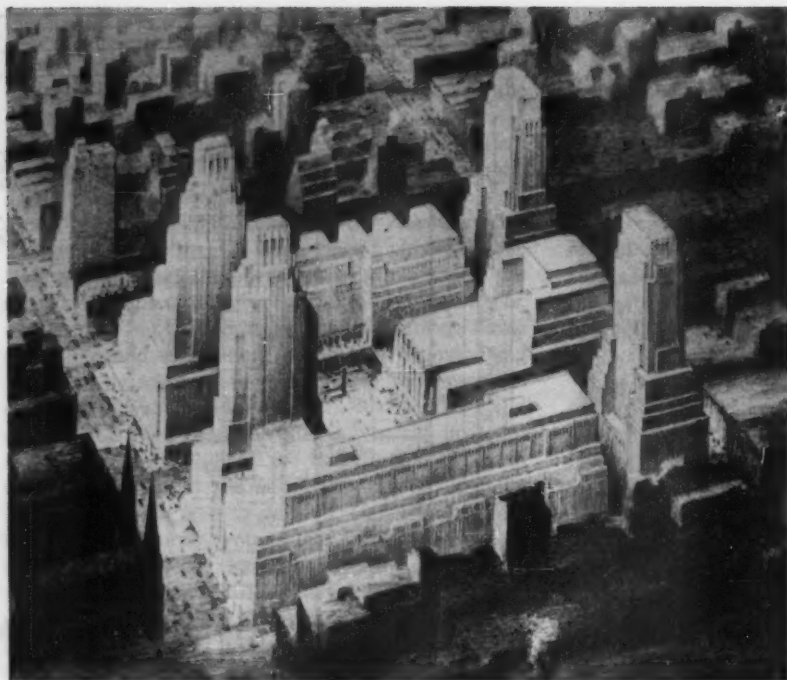


FIG. 5 Study of Metropolitan Opera House and Square,
B. W. Morris, 1929.

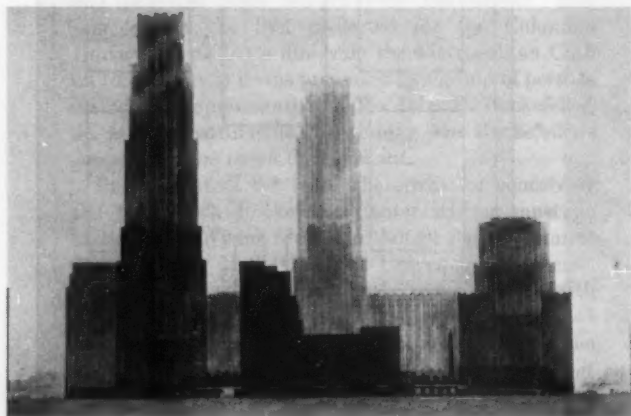


FIG. 6 Development of Metropolitan Square,
Corbett, Harrison and MacMurray, 1929.

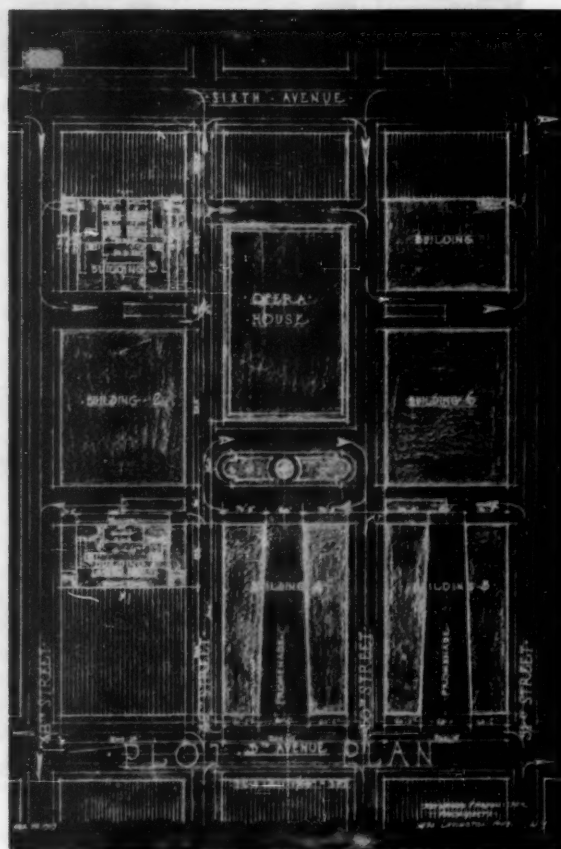


FIG. 7 Plot Plan,
Reinhard and Hofmeister, November 28, 1929.

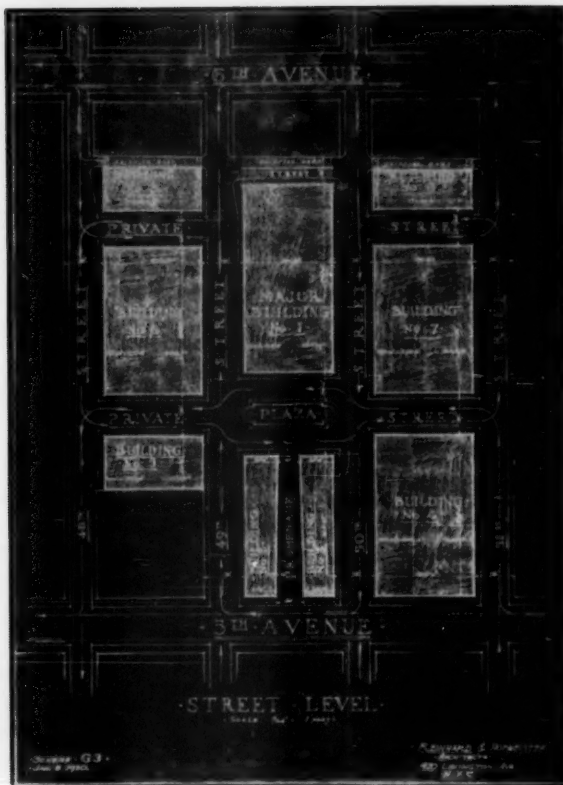


Fig. 8 Scheme G-3,
Reinhard and Hofmeister, January 8, 1930.

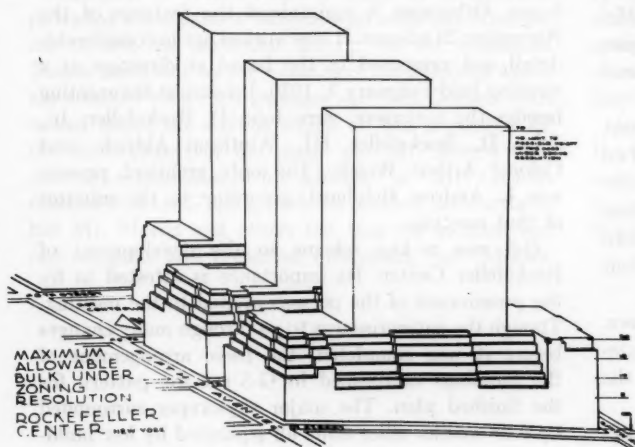
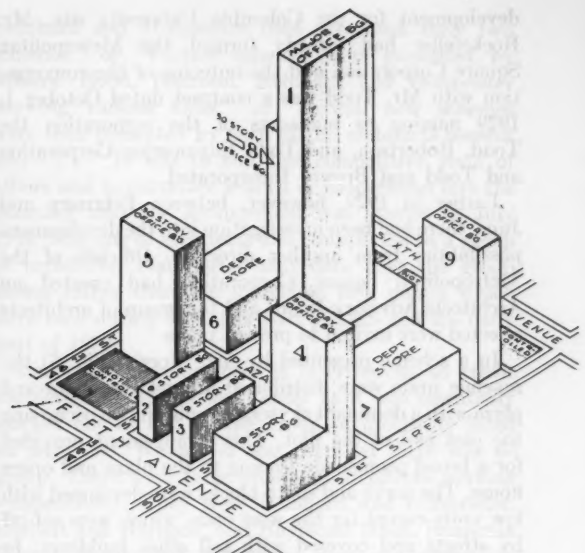


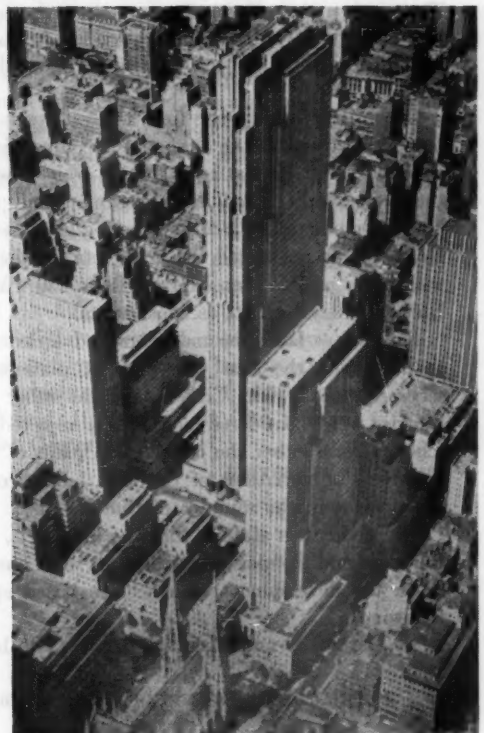
Fig. 11 Zoning Envelope,
Rockefeller Center.



ROCKEFELLER CENTER
G-3
8 JANUARY 1930

Fig. 9 Scheme G-3,
Reinhard and Hofmeister, January 8, 1930.

Fig. 10 Rockefeller Center.



development for the Columbia University site. Mr. Rockefeller had already formed the Metropolitan Square Corporation and the outcome of the conversation with Mr. Todd was a contract dated October 1, 1929 naming as managers of the corporation the Todd, Robertson, and Todd Engineering Corporation and Todd and Brown, Incorporated.

Earlier in 1929, however, between February and June, there had been investigation into the development possibilities from another direction. Officials of the Metropolitan Square Corporation had created an Architects Advisory Board and the group of architects selected were invited to present plans.

In a scheme presented by Mr. Morris (Fig. 5) the revenue units were distributed around the opera and plaza with a dominant skyscraper split in two occupying the east end of the plot. This arrangement provided for a broad promenade leading to the plaza and opera house. The north and south blocks were developed with low units except for the west ends, which were set off by streets and covered with tall office buildings. In the Corbett, Harrison and MacMurray plan (Fig. 6) the opera house was approached from 5th Avenue by a monumental walk graded so that it rose to a second story opera entrance. Surrounding the opera house at that upper level was a luxuriously appointed promenade which served the commercial units, the main entrances of which were on this raised platform. A major office building to the east acted as a foil for the opera house. The north and south blocks were similarly developed in that the lower units on the 5th Avenue frontage were to be seen against the towers which flanked the opera house.

No positive result came from the various invitation plans. Shortly after the close of the competition there occurred the conversation in Maine which resulted in the choice of Mr. Todd's firm as managers.

On October 28, 1929 Mr. Reinhard and Mr. Hofmeister were named the architects for the project with Benjamin Wistar Morris, Raymond Hood and Harvey Wiley Corbett as consultants.

Three days later the managers and architects met to determine the best procedure of planning. Two schemes, one by Mr. Corbett and the other by Mr. Morris, were considered and finally rejected. These schemes were either the competition plans of the two architects or variations of them, to judge from their descriptions in the minutes of that meeting.

Mr. Todd then stated "that the architects, Messrs. Reinhard and Hofmeister, would start work immediately on the development of a scheme based upon the following:

"1. The 5th Avenue frontage to have two buildings

on each block. These buildings to be about eight stories high.

2. Tall office buildings on the west end of the north and south blocks. Similar treatment on the east end of the south block.
3. Low units fitted to department store use in the center of the north and south blocks.
4. New streets cut north and south to give full frontage to the low units and provide circulation through the site."

He explained that the "above plan seemed to be the best suggestion which had come forth to date for development which would give maximum income possibilities."

These ideas are illustrated in a plan dated November 28, 1929 and signed by Reinhard and Hofmeister (Fig. 7). The developed nature of the plan with elevator facilities and measurements suggests there may have been an earlier one, done about the time of the November 1 meeting, upon which the November 28 study was based.

Development moved along in this direction until December when the Opera Company withdrew from the project. At a meeting held December 6 Mr. Todd announced that from now on "all planning for this Square would be based upon a commercial center as beautiful as possible consistent with the maximum income that could be developed." A general discussion then took place between the managers and the architects. All the old plans were carefully reviewed and those which had the opera house as the main feature were set aside. A new file was created to consist of ideas adaptable to a commercial project.

By January 8, 1930 a new plan was prepared (Figs. 8, 9). This scheme, titled G-3 and signed by Reinhard and Hofmeister, differed from earlier studies in that it substituted a major skyscraper unit for the opera house. Otherwise it maintained the features of the November 28 scheme. It was worked out in considerable detail and presented to the board of directors at a meeting held February 3, 1930. Present at the meeting besides the managers, were John D. Rockefeller, Jr., John D. Rockefeller III, Winthrop Aldrich, and Colonel Arthur Woods. The only architect present was L. Andrew Reinhard, according to the minutes of that meeting.

G-3 was a key scheme in the development of Rockefeller Center. Its importance is attested to by the prominence of the persons invited to the meeting. Though the enterprise was to go through many changes before it was completed, the basic arrangement of the buildings established in G-3 set the pattern for the finished plan. The major skyscraper surrounded by four smaller office units all separated by low build-

ings and streets is primarily the design of Rockefeller Center today (Fig. 10).

Changes resulted from tenant demands and economic circumstances. The north-south axis of the office building on the northeast corner of the site as established in G-3 was redirected east-west; the low units in the center of the north and south blocks were raised with the introduction of the Associated Press Building and the Eastern Airlines Building; the street on the west side of the plot was omitted. But these changes did not profoundly alter the distribution of units set down in G-3 (compare Figs. 8 and 10).

The close relationship between G-3 and the Center's present design is reinforced by a consideration of the envelope of allowable bulk space worked out for the Columbia University site (Fig. 11). Given this envelope the architects could have planned a wide variety of schemes for the area, and the range of possibilities is indicated by the invitation plans which offered solutions quite different from the existing structure. Therefore the similarity between G-3 and the present design is all the more significant and it is obvious that the latter grew from the former.

The authorship of the present Rockefeller Center design is indicated in the history of the development from early 1929 to the beginning of 1930.

First, it reduces the number of possible authors to Reinhard and Hofmeister, Corbett and Harrison, Raymond Hood and Benjamin Wistar Morris. The names of these men appear often in the minutes of meetings. The other architects mentioned did not enter the enterprise until July 1930 when it was decided to organize into an architectural group, for the contractual obligations of Raymond Hood and Harvey Wiley Corbett resulted in introducing Messrs. Godley, MacMurray and Foulhoux into the project.

Secondly, it reveals that a spirit of competition prevailed among the architects with each one attempting to sell his particular scheme to the managers. This is borne out by the minutes of the meetings which are studded with such passages as: "Mr. Corbett then talked about the scheme which he had presented for the development of the plot," or "Mr. Morris then gave an explanation of his scheme," or "Mr. Corbett claimed that his design solved this problem satisfactorily but Mr. Morris and others felt that his solution was not complete and presented difficulties," or "Messrs.

Reinhard and Hofmeister then presented their two schemes," or "Further schemes were presented by Messrs. Hood, Harrison, Reinhard and Hofmeister showing various ideas," or "Several new schemes were then presented by each of the architects present and . . ." It was to end this competitive state of affairs and to introduce a spirit of cooperation into the planning that the arrangement was altered in July 1930 from one of architects and consultants to a group of architects. Plans after that date bear the group stamp rather than the individual firm names which were used during the latter part of 1929 and the early part of 1930.

Under the circumstances it is erroneous to credit the design of Rockefeller Center as it was essentially worked out in G-3 to the group of architects listed on page one. When G-3 was prepared there was no group. There were three groups of architects working competitively. They were Reinhard and Hofmeister, Corbett and Harrison, and Raymond Hood. Benjamin Wistar Morris had withdrawn from the project in December, 1929.

Of these three groups, the evidence points to Reinhard and Hofmeister as being the authors of the Rockefeller Center plan. Their names appear on both the November 28, 1929 study and G-3. Scheme G-3 was prepared about ten days after the November 28 plan and apparently was a development of it, and both were derived from the plan of November 1 detailed by Mr. Todd and attributed by him to Reinhard and Hofmeister. They were the original architects for the project and had close relations with the managers Todd, Robertson and Todd, having worked with them as early as September, 1928 on development plans for Rockefeller Center. Moreover it is to be noted that two schemes by Mr. Corbett and Mr. Morris respectively were discussed and rejected at the same November 1 meeting in which John R. Todd said that "The architects, Messrs. Reinhard and Hofmeister, would start work immediately on a development of a scheme based on the following: . . ."

In view of the striking absence of plans resembling the Center as it appears today by any other architects and the evidence presented, it would appear that Reinhard and Hofmeister are the authors of the Rockefeller Center design.

UNIVERSITY OF TEXAS

EVA INGERSOLL GATLING is Curator of the Museum of the Cranbrook Academy of Art. Her researches on John Berry of North Carolina help us to discern the nature of early nineteenth century eclecticism on the builder-architect level.

JOHN BERRY OF HILLSBORO, NORTH CAROLINA

The architecture of North Carolina has long been eclipsed by the more spectacular buildings existing in the neighboring states on either side. Mansion houses were seldom found in the state where slaves were counted, with a few exceptions, by tens rather than by hundreds, and where the first university buildings were planned by an unnamed builder rather than by one of the country's foremost scholars and architects.

Any reputation for architectural distinction in North Carolina has rested on the work of such men as A. J. Davis and Richard Upjohn, who came to the state on a few occasions and left behind such monuments as the capitol and Christ Church in Raleigh. The native architecture was simple and unpretentious and the names of the builders are scarcely remembered. John Berry was one of these almost anonymous builders who worked all his life within the confines of his native state, building simply and directly to meet the needs of the people among whom he lived.

Berry was born August 18, 1798, near Hillsboro. Of his ancestry, childhood, or early training, little is known. According to family tradition, he was orphaned at an early age. An obituary which appeared in the *Raleigh Daily Sentinel*, January 18, 1870, states that he was apprenticed to the trade of a brickmason, but court records do not mention the apprenticeship.

The earliest building attributed to him is the Berry-McLarty-Porter house in Hillsboro which, tradition says, he built for his mother with money which he had earned. In 1805, Mrs. Rhody (or Rhoda) Berry agreed to buy the lot "whereon she now lives" from William Nash. The same property was transferred by her to her son, John Berry, Jr., in 1814.¹ The house now standing on that lot, recently restored, is a story and one-half brick structure, originally having consisted of three rooms and a hall on the first floor and two rooms and a hall on the upper floor; it could have been built as early as 1805. There are indications that the builder was inexperienced as he did not understand the method of building flat arches over the windows

and seems to have chipped the bricks to fit. As the work progressed there was some improvement and by the time the front door was reached a pointed brick was used as a keystone. This pointed brick keystone occurs on other buildings with which he may have been connected.

The building material itself poses a problem since brick had scarcely been used in Hillsboro before 1814. The Kirkland House, completed in 1802, stands a short distance east of Hillsboro. The second courthouse for Orange County was of brick, built in 1782 and burned in 1789, and the Presbyterian Church, standing in 1816, was also of brick. The church, as shown in a water color sketch of 1835,² was a simple, almost square structure with hip roof and double hung sash windows, which gave no indication of its ecclesiastical nature. These four are the only known brick buildings in or near the town before 1820.

Since the builder of the Kirkland house was an outsider and little is known of the builder of the courthouse, the problem arises as to who might have been sufficiently experienced to train an apprentice. Again court records yield nothing. Receipted bills of Samuel Hancock between 1818 and 1821, preserved in the papers of Dr. James Webb,³ furnish the only clue. A bill to James Webb, dated 1818, was paid in part by Rhoda Berry, mother of John. A bill bearing dates 1818 and 1821 from Samuel Hancock to Henry Neal amounting to \$89.94 bears a curious notation of payment "by John Berry Ptr." On the same bill Sam Hancock signed with his mark. Could this mean that by 1821 John Berry was the partner of Samuel Hancock, a brickmason capable of building the imposing chimneys, characteristic of that time, but illiterate, and probably unable to cope with more intricate problems? It is possible that Berry learned his trade from this mason, but since he had some education, the apprenticeship was not made formal. Or, it is possible that he was never bound to Samuel Hancock, but worked for him for pay, learning the trade while he worked, and

finally by 1821 becoming a partner. The scanty information which is available indicates that Hancock continued to work and prosper in Hillsboro.

Little can be learned of the builder's style from the Berry-McLarty-Porter house or from the Presbyterian Church which was extensively remodeled in the 1890's. The house remains essentially as it was built with the exception of the addition of dormer windows and two rooms at the rear of the house. The plan is simple, as is the interior detail. Both buildings are well within the local tradition.

In 1825-26 St. Matthew's Church was built in Hillsboro and in 1828 an almost identical church was built in Salisbury, St. Luke's. Both churches have undergone alterations, St. Matthew's all within the lifetime of John Berry,⁴ St. Luke's at a later date. A photograph of St. Luke's as it originally stood is preserved and reveals a brick structure, three bays in length, with entrance through a half tower which does not extend above the roof line (Fig. 1). The windows were pointed and there were niches with pointed arches on the tower and façade. Pier buttresses, absent from St. Matthew's (Fig. 2), have been added to St. Luke's and are apparently original, giving more of the Gothic feeling to St. Luke's. Records from both churches are missing, but an early history of Rowan County states that Francis Hawks was the architect and John Berry the builder for St. Luke's.⁵ A letter from Berry to Thomas Ruffin, dated Hillsboro, June the 16, 1831, mentions work in Salisbury⁶ which lends further credence to the supposition that St. Luke's is the work of the Hillsboro builder.

Francis Hawks, lawyer, clergyman and historian, is said to have designed three churches in North Carolina, St. Matthew's, St. Luke's, and the Chapel of the Cross at Chapel Hill, which proves to have been designed by Thomas U. Walter.⁷ He is also responsible, in part, for the plan of Christ Church, New Orleans.⁸ In 1825 he was a member of the vestry of St. Matthew's Church, but he seems to have had no connection with Salisbury. Francis Hawks was the grandson of John Hawks, architect for Tryon's Palace at Newbern. It is possible that he owned books from his grandfather's architectural library which he made available to Berry, or that he encouraged him to purchase such books for himself. There were few architects in the Piedmont section of North Carolina in the 1820's and Hawks would probably have been as able an advisor to the young builder as any of these. He would certainly have had more knowledge of such matters than any other member of the vestry of St. Matthew's Church. It seems, therefore, that Hawks may have advised the young builder, whether he actually drew plans for the two churches or not.

Church records for St. Matthew's do not reveal the name of the builder who was responsible for the additions. The tower has been reworked several times due to cracking, but still preserves the pointed arched niches which were on the original entrance to St. Luke's. The gallery is supported by plain Doric columns, but the pilasters under it resemble fluted columns and pilasters used by Berry elsewhere. The recessed chancel is well integrated with the building as is the open ceiling. It would seem that this work must have been done either by Berry, whose name appears as a vestryman of St. Matthew's in 1842 and 1843,⁹ or by an outside builder.

Berry's other churches were of a much later date, coinciding with the extensive additions to chancel and roof of St. Matthew's. The Methodist and Baptist Churches of Hillsboro were built between the years 1859 and 1869, with work on both interrupted by the Civil War. Records for both are missing, but debts, subsequently paid, are listed in the inventory of Berry's estate.

The Methodist Church (Fig. 3) is as slightly related to the Greek Revival style as St. Matthew's is to the Gothic. It is a brick temple ornamented with brick pilasters with an entrance through a half tower which terminates in a peculiar wooden structure, probably an economy following the Civil War. It is in the austerity of its simplicity that it takes on the character of the builder. On the interior Berry's hand is even more apparent. The pulpit is supported by four fluted columns in the Doric order. Door and window mouldings are similar to those used in the Orange County Courthouse. The ceiling is closed, as was St. Matthew's in its original form, and the whole is characterized by dignified simplicity.

The First Baptist Church of Hillsboro (Fig. 4), built at the same time as the Methodist Church, shows little similarity. The Baptist Church follows the Romanesque Revival in its detail and in addition to its simple brick auditorium has a free-standing tower to the side. There is an attempt at plasticity in the brick work which is probably a later development of the pointed arches in the brick work of St. Matthew's and St. Luke's. The most interesting feature of the building is the interior. In it the rounded Romanesque arch is repeated over windows and doors, particularly the central door leading into the baptistry, and in the exposed beams of the ceiling. This is the only example yet found of Berry's work in which an open ceiling was a part of the original structure.

Little is known of Berry's domestic work. Two houses on the campus of Wake Forest College are well documented.¹⁰ One of these built in 1838 remains. It is a two-story brick house with an interesting Palladian

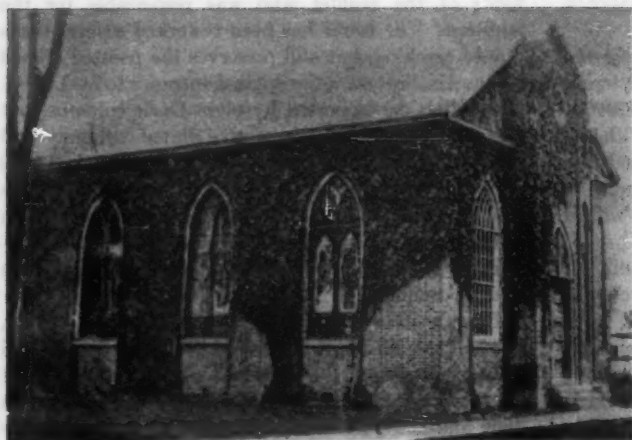


FIG. 1 Salisbury, North Carolina, St. Luke's Church, 1828, as originally built.

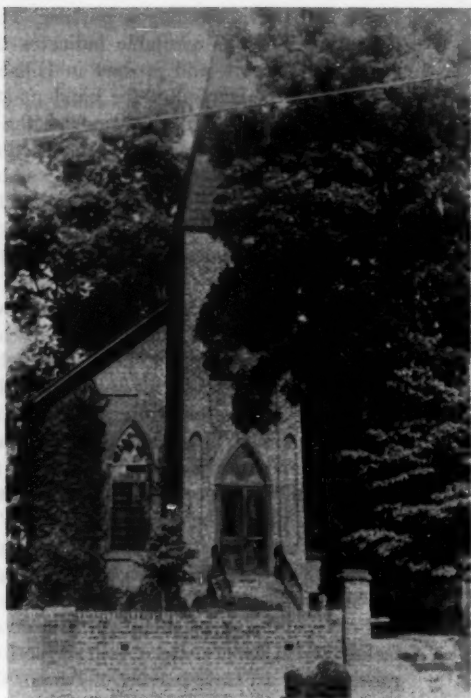


FIG. 2 Hillsboro, North Carolina, St. Matthew's Church, 1824.

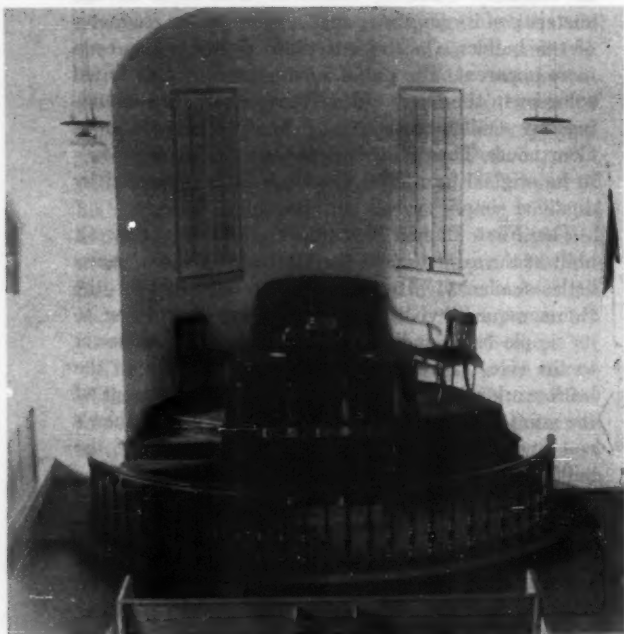


FIG. 3 Hillsboro, North Carolina, Methodist Church, c. 1859-69.

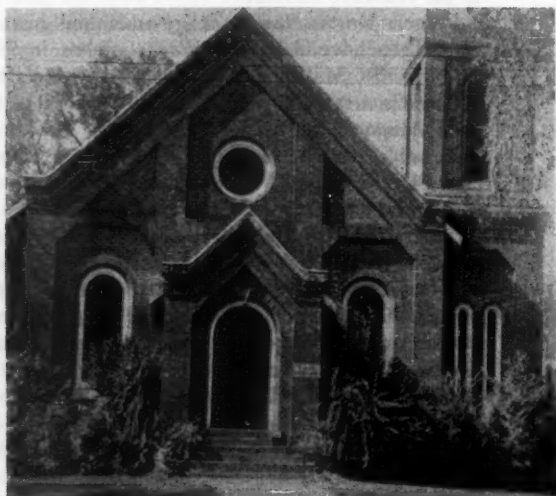


FIG. 4 Hillsboro, North Carolina, First Baptist Church, c. 1859-69.

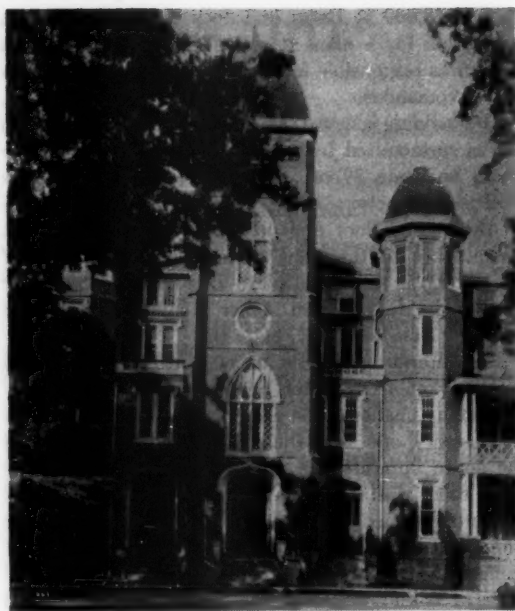


FIG. 5 Oxford, North Carolina, St. John's College, now Oxford Orphanage, 1855-57.

window slightly off center in the end gables. The interior has been much altered, but several Asher Benjamin mantels remain which are similar to designs used in the Orange County Courthouse.

Berry's hand is apparent in additions to three houses in Hillsboro, the home which he occupied during the later years of his life, "Sans-Souci," and the Ruffin-Snipes house. In all of these he used wooden detail, drawn largely from Asher Benjamin, which is similar to that in the Orange County Courthouse. He also included a Palladian window in the west gable of his home. Each of these houses was built before the close of the eighteenth century; the additions to each are in the fashion of the mid-nineteenth century, but care was taken to preserve a symmetrical and well-integrated façade.

Berry had a part in building three colleges in North Carolina: Wake Forest, the University of North Carolina, and St. John's College at Oxford.

In May, 1834, the Board of Trustees of Wake Forest College adopted a draft presented by Capt. Berry as the general outline for the proposed building, but in December of the same year decided upon a plan by Mr. Ligon and agreed to purchase that plan.¹¹ Neither Mr. Ligon, nor any work of his, is known in the vicinity. Berry was retained as builder. The building burned and only a rather poor photograph of the exterior remains.

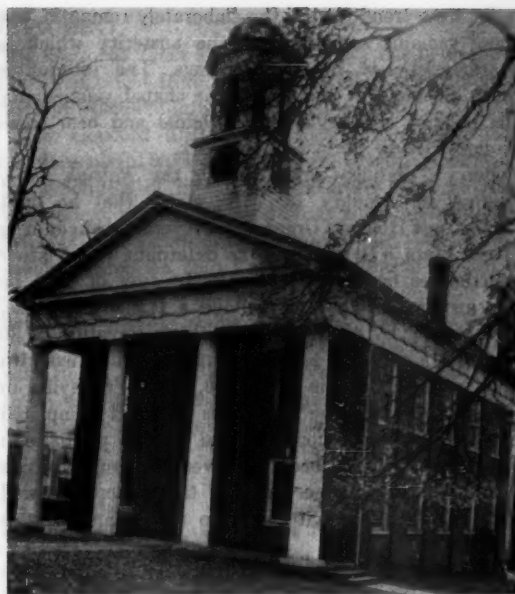


FIG. 6 Hillsboro, North Carolina, Orange County Courthouse, 1845.

Berry's chief work at the University of North Carolina was Smith Hall (now Playmaker's Theatre) which he built from plans by A. J. Davis. The plans, if they were ever completed, have been lost. All that remains of Davis' work is a sketch in his Journal now in the collection of the Metropolitan Museum, and a few small sketches found in letters in the Swain papers at the University of North Carolina Library.

It is the one building on which Berry is known to have worked from the plan of an architect of national reputation, but his later work shows little or no influence from Smith Hall, and his crowning work, the Orange County Courthouse, was completed before Smith Hall was contemplated.¹²

St. John's College, now the Oxford Orphanage, was built as a Masonic College. The cornerstone was laid May 24, 1855, and the opening exercises were held in 1857. With Masonic records withheld from the uninitiated, it is difficult to determine Berry's part in planning the building. The contract was awarded to John Berry of Orange County and J. N. Holt of Warren County. The cost was to be \$22,500.¹³ Stylistically the building bears little resemblance to Berry's other work, unless one considers the restraint with which the romantic Islamic influences are handled as a mark of resemblance. The original structure consisted of the central block of the present main building (Fig. 5). Its three domes and use of pointed arched windows

indicates a trend toward the elaborately romantic, but there remains something of the austerity which is characteristic of Berry's buildings. The interior is much altered, but portions of the chapel, particularly the balcony and ceiling, are original and bear some resemblance to Berry's other work.

Berry's obituary appearing in the *Raleigh Daily Sentinel* on January 18, 1870, states that he built "The Court House of Orange, and several other counties of the State." It is difficult to determine which other courthouses he may have built. In July of 1831 he was awarded a contract to build a brick courthouse, 60 feet long by 40 feet wide, with an elevation of 26 feet with a cupola of suitable proportions finished with a dome, for the sum of \$5,000,¹⁴ at Yanceville in Caswell County. The work was reported completed in 1833. This courthouse burned and no photograph or drawing of it has been preserved. Although Berry's name has been connected with the present Caswell County Courthouse, it bears no resemblance to his other work.

The Orange County Courthouse (Fig. 6) is probably Berry's most outstanding work. It was built in 1845 and dedicated early in 1846. The court records fail to mention the awarding of the contract for the building. However, the *Hillsborough Recorder* dated March 4, 1846 carries the following item: "... It should be a matter of peculiar pride to the citizens of Orange that the architect and builder, Capt. John Berry, is a native of our county; as we doubt not it is, if we may judge from the promptness with which the Magistrates of the court responded to the memorial of Capt. Berry, and voted him an allowance of two thousand dollars above the amount agreed upon in the written contract—making ten thousand dollars in all for the superb and handsome structure which he has erected for the county." Later court records record the payment of this sum in two installments. Also the account book of the County Trustee¹⁵ records the payment of the

original \$8,000 to Berry and does not show payment to another for a plan. It seems clear, therefore, that Berry was responsible for the plan as well as execution of this courthouse.

The building is in the temple form with Doric portico and is surmounted by a lantern which resembles one found on plate 59 of Lefever; *The Young Builder's General Instructor*, 1829. The plan, with courtroom on the second floor and offices below, bears a slight resemblance to the same plate. The Doric order of the portico is similar to plate 9 in the same book, or it may be taken from Asher Benjamin, *American Builder's Assistant*, 1827, plate B.

The interior is simple in plan with many of its details taken from Asher Benjamin.¹⁶ It has undergone many changes. The entrance hall must have been a two-story one with the double stairway occupying the space opposite the door. Records show that the court room was altered in the 1880's, but the present well-proportioned room with spacious windows on three sides and corner fireplaces in the south end seems close to the original design.

Berry is known to have built a jail in Hillsboro in 1837,¹⁷ and the "Berry Building," a store with ballroom above, in 1869, both of which have been destroyed.

Berry's work was characterized by a simplicity which at times reached the point of austerity. He followed the trends of his time, working in all of the revival styles, but was more at home with the Greek. He drew heavily on Asher Benjamin for details, but he also created a style based on simplicity and fine craftsmanship which was well suited to the needs of his clients and essentially right for its surroundings, and which is still so after 100 years, particularly in Hillsboro, where so much of his work remains standing. He belongs to that group of anonymous builders who have made the American style.

MUSEUM OF THE
CRANBROOK ACADEMY OF ART

1. Berry Papers, Duke University Library.
2. Collection of Mr. Sheppard Strudwick.
3. University of North Carolina Library, Southern Historical Collection.
4. 1830 tower added; 1835 gallery; 1850 tower rebuilt; 1868 recessed chancel and exposed beam roof; 1868 or 1875 original wainscoting replaced by tongue and groove.
5. Rumble, *History of Rowan County*, Salisbury, 1881, pp. 315-6.
6. *The Papers of Thomas Ruffin*, Vol. II, pp. 35-6.
7. Copy of letter from D. L. Swain to Mr. Donaldson, dated Raleigh, 28th, November 1843, Swain papers, University of North Carolina Library, Southern Historical Collection.
8. *The Autobiography of James Gallier—Architect*, Paris, 1864 (p. 40).
9. Minute Book of the Vestry of St. Matthew's Church (unpublished). The minutes skip from 1843 to 1854, after which his name is missing.

10. *Proceedings of the Board of Trustees of Wake Forest College* (unpublished), November 6, 1838, p. 31.
11. *Proceedings of the Board of Trustees of Wake Forest College* (unpublished).
12. Davis is also the only distinguished architect to have worked in Hillsboro before the 20th century. He planned an addition for the home of William A. Graham which subsequently burned.
13. Proctor, Creasy K., *The Story of St. John's College and Oxford Orphanage*, p. 4.
14. Minute Docket, Court of Pleas and Quarter Session, Caswell County (unpublished).
15. North Carolina Historical Commission (unpublished).
16. Benjamin: *The Practice of Architecture*, pl. 47, lower drawings; *The Practical House Carpenter*, 1830, pls. 49 and 50; Biddle; *Young Carpenter's Assistant*, 1818, pl. 31.
17. Dr. James Webb Papers, University of North Carolina Library, Southern Historical Collection.

AMERICAN NOTES

CHARLES E. PETERSON, *Editor*

Old Custom House, 420 Chestnut Street, Philadelphia 6

ASHBEE ON AMERICAN PRESERVATION

Just fifty years ago Charles R. Ashbee of London was in this country investigating us in the field of scenic and historic preservation.

Sent to promote an American organization to cooperate with the British National Trust, his trip lasted from October, 1900 to February, 1901, and reached a number of our larger cities including Boston, Washington, Chicago and St. Louis. Mr. Ashbee afterwards calculated that he had addressed fifty to sixty audiences totaling nearly twenty thousand persons, and that the lecture fees charged had nearly paid his expenses.

In perusing the twenty-four page report, the Editor did not recognize any startling discoveries or brilliant conclusions. But we always like to hear what the British say about us and Mr. Ashbee's remarks are particularly interesting as they relate to the formation of an American Council for preservation. A half century later we have just achieved such an organization; one wonders what happened to the Ashbee movement in the meantime. We understand that our visitor, who died only recently, became well known as a scholar and writer on classical architecture.

The report was beautifully printed in black and red and limited to three hundred and fifty copies. Copy No. 275 has been preserved in the scrapbook of the late D. Knickerbocker Boyd of Philadelphia. C.E.P.

CHICAGO

I addressed altogether ten meetings in Chicago . . . Several ladies and gentlemen also joined the informal committee, and Mr. Frank Lloyd Wright, one of the leading spirits among the younger architects, and of whose work the city may well be proud, was appointed secretary.

Chicago is the only American city I have seen where something absolutely distinctive in the aesthetic handling of material has been evolved out of the Industrial system. Forced by the nature of her marshland into steel construction, the younger men have been driven to inventiveness in the casing of iron, while the spirit of the prairie, combined with the instinct for applying the great mechanical resources to the builders' hand has given some of their productions a charm and individuality that modern work seldom possesses.

CONCORD

The National Trust [of Britain] . . . has before now borrowed a leaf from the Trustees of Public Reservations in Massachusetts; it might do so again . . .

The Concord Antiquarian Society is a body that has done useful work in a quiet way towards preserving the amenities of life in this beautiful spot in New England, & may be counted on at some later day for help. It is a significant fact which our Council will keenly appreciate, that Concord was the first town in America to form a local organization & hold out the hand of fellowship to our work in England. The saving of the house of Carlyle in Chelsea, & its associations with Ralph Waldo Emerson, have had doubtless much to do with this. Such things have a great and lasting value, & we are too apt in England to overlook them.

FARMINGTON

Of the beauty of this record in Connecticut we in England have little or no conception, and many of our young architects might do worse than come over for their vacation studies to this and other of the New England States where the citizens have had the good sense to preserve them.

Farmington itself both for the grace of its buildings and the choice of its situation, is among the fairest little old world towns I have ever visited either side of the Atlantic; and a branch of the National Trust there would be well employed in preventing the erection of such houses as do not come up to the standard of the work of the pre-commercial era.

GERMANTOWN

In Germantown, another of the old world places of America, I addressed a combined meeting of the Germantown Club and a recently formed body called the Germantown Site and Relic Society. It is fortunate that in this interesting locality, famous alike for its historic associations and the beauty of its early buildings, an active body of citizens has arisen to preserve the local amenities. I observed that there were many rows of gimcrack villas a-building similar to the creations of our suburban jerrybuilders, and one fine colonial mansion in its park, which with a little effort might possibly have been saved for public purposes, was about to be cleared away.

NEW YORK

I have noticed that there are many very active organizations centred in New York, which claim a national character, but outside the State of New York this

claim is not allowed. The great cities of the West will build up their own life, create their own art and establish their own traditions; they appear to resent anything in nature of being "bossed" from New York, and however much New York may tend to become the business centre of America, this sentiment is I fancy more likely to increase than not.

... What struck me more especially was a curious recklessness in regard to the stately Dutch traditions which should be her chief pride. Few people seem to realize what a dignity and beauty there is in Washington Square, yet this is rapidly being spoiled, and I am told that pressure is constantly being applied by neighboring owners of property upon the Trustees of Sailor's Snug Harbour—an institution kin to our Trinity House—to "improve," i.e., to destroy for purposes of pecuniary increment, the property which it holds.

PHILADELPHIA

In Philadelphia the sentiment of federation among the aesthetic and human interests in life appears to be more developed than in other cities. The self-complacency and conservatism with which the Philadelphians are so often twitted is no doubt in great measure responsible for this. It is a force to the good.

Independence Hall, perhaps the best example of all these is, in my judgment, one of the most beautiful buildings of its kind in the world. It ranks with Chelsea Hospital and Greenwich Palace, but so regardless have the Philadelphians been up till quite recently of the beautiful things they possess, that they have allowed the erection at its side of an unsightly "skyscraper." The result is that all sense of scale, dignity and architectural proportion has been ruined.

GENERAL

... the rapid concentration of wealth ... often breeds a sense of self-satisfaction similar to that which we meet with in English cathedral cities ... I have met this in Washington, where society is necessarily somewhat out of touch with life, but I have felt it most in Boston and Philadelphia. It expresses itself differently in the two cities; in the former it tends to take the form that everything that is good in the world necessarily comes from Boston, in the latter that nothing can be really good outside Philadelphia. I am the freer in making this criticism because it is in these two cities that more work has been done in the direction we are aiming than in any others in America I have visited.

...

Indeed, membership in a number of different societies

appears to be becoming one of the burdens of American citizenship, of which conscientious people desire to be relieved.

...

I think, however, that the placing of tablets is sometimes overdone, and I have met many Americans who consider that when a tablet is once placed somewhere there is an end of the business. But to set a tablet where there is nothing left to visualize the past is a somewhat barren proceeding. It may help the scholar whose mental picture is already formed; it is of little use to those whose aesthetic or historic sense we wish to stimulate, and as such is of comparatively little influence as a factor in the education of the democracy.

...

It soon became evident that American sympathy and interest were to be best won through the existing organizations. When it came to tying these together, however, the difficulty appeared great; and this difficulty was increased by interstate rivalries, by the long distances, and by the individualistic spirit that prefers to do a thing badly alone, rather than better in conjunction with others. A progress through fourteen different States, however, showed me that there were approximately similar activities at work in most of them; and the wisest plan seemed to be to try and effect some federation among them, with a central council in Washington, upon which all existing organizations might be represented, much in the same way as the various great bodies are represented that go to make up our council in London.

WASHINGTON

To Washington I came when the plan and purpose of my visit had fully shaped itself, and when it was possible to speak with some certainty as to the manner in which the local interests would regard some form of federation. By the kindness of Lord Pauncefoot the British Embassy was placed at the Council's service, and invitations were sent out to all who might be interested in considering the matter. I gave an account of my journey, and invited the support of Washington on the Council's behalf. As a result of this invitation, two committees were formed, the first at the house of Mrs. Archibald Hopkins and the second or larger one that grew out of it, at the house of Mrs. Bayard, where the whole question was threshed out, the principles that the National Trust stood for broadly accepted, and a working committee formed for drawing up a constitution and appointing a council to act in conjunction with the Council of the National Trust in England. Of this committee Col. Carroll D. Wright was elected chairman.



ATWATER KENT MUSEUM

DR. JAYNE'S GRANITE BUILDING BEFORE THE FIRE

The above view is the only known photograph of this early Philadelphia skyscraper (built 1850) before the roof and tower burned in 1872. (For other views see *JSAH*, October, 1950, 25.)

THE JAYNE BUILDING AGAIN

Robert C. Smith, University of Pennsylvania, while working on the life of John Notman (1810-1865) and the Philadelphia Athenaeum made an important discovery regarding Dr. Jayne's New Eight Story Granite Building ("Ante-Bellum Skyscraper," *JSAH*, October, 1950, 25, 27, 28). In the minutes of the Philadelphia Chapter of the American Institute of Architects for a meeting held March 11, 1872 (a week after the disastrous fire that had swept the Jayne Building and destroyed the interior of its upper floors) it was found that the President, Thomas U. Walter, "called attention to the fact 'that some of the newspapers in publishing an account of the recent burning of Dr. Jayne's Building had stated that Mr. S. K. Hoxie was the Architect and that the building was fireproof,' in connection with which he wished to say that William Johnston Architect had made the original design, and the foundations and first story of the Chestnut Street front had been erected before he died and that he, Mr. Walter, was called upon by Dr. Jayne in reference

to completing the work, which he had done, superintending it until completion. Also that the building was not fire-proof and that Mr. S. K. Hoxie furnished the Granite work for the building."

Having been caught quoting one of Joseph Jackson's errors, the Editor feels that American Notes is now coming of age. The next step is to identify William Johnston or Johnson, who does not, according to Dr. Smith, appear in the Philadelphia directories.

OLD STOVES

Winslow Ames writes about stoves from Springfield, Missouri:

"What interests me as a side line is the fact that cooking at fireplaces with all the gadgetry of clock-work spits, patent reflector ovens, etc., etc., lingered so long after stoves (whether for wood or coal) had come into general use for heating. . . . I remember houses in Michigan and Ohio of the 1830's in which there was obviously never anything but stoves for heating, but still the vast kitchen fireplace for cooking. One such that I am sure of is a very handsome brick house in Monroe, Michigan . . . this house had . . . most elaborate housekeeping installations, beautiful brick cisterns with domed tops, etc., but the kitchen had a *cooking* fireplace and there had never been any other fireplace in the house . . ."

This interesting observation is confirmed by an English traveller of 1819, who wrote:

"In passing through Ohio . . . we found in the sitting-rooms coal fires used almost generally in preference to wood; but from an extraordinary prejudice, which even exists at Philadelphia, and other places, wood is still used for the purpose of cookery, and they will not believe that a dinner can be dressed properly at a coal fire."

(Adlard Welby, "Visit to North America and Illinois," in R. G. Thwaites, ed., *Early Western Travels*, XII:201.)

As we get into it, the whole subject of early American heating by stoves becomes more and more extended. The great room in the Pennsylvania State House, later famous for the signing of the Declaration of Independence, was, on completion in 1745, heated by "two open stoves made by Lewis Brahl at a cost of £ 27 16s 11d." (Herbert C. Wise and H. Ferdinand Beidleman, *Colonial Architecture for Those About to Build*, Philadelphia and London, 1913, 184.) This must have been one of the first public buildings heated by stoves and one suspects it was done at the urging of Benjamin Franklin, who had invented his Pennsylvania Fireplace the year before. After the Revolution the use of stoves in Philadelphia public buildings—as well as houses—became commonplace.



FORT NATIVITY, HISPANIOLA

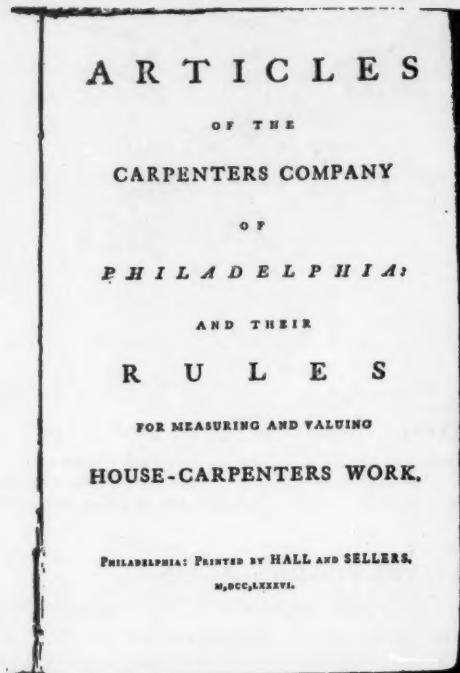
In looking about for something really old to illustrate the early American scene we could hardly have hit on anything more so than this woodcut. According to Dr. Lawrence C. Wroth, who contributes it from the John Carter Brown Library, it is the oldest known American view, published in the so-called "illustrated Columbus letter" (*De Insulis inventis. Epistola Christofori Colom . . . Basle, 1493*).

According to a guide book picked up on the island last winter Fort Nativity was the first Spanish settlement (1492) on the north coast of the island of Hispaniola, in what is now the Republic of Santo Domingo. Although the scene was probably engraved by a Swiss illustrator who had little or no precise information about the place, this view seems to hold an unquestioned priority in the iconology of America. The modern capital, Ciudad Trujillo, lies on the opposite, or south, coast and still has a Gothic cathedral and other interesting buildings dating from the early sixteenth century. (See E. W. Palm "Plateresque and Renaissance Monuments on the Island of Hispaniola," *JSAH* V, 1946-47.)

• • •

On January 1 the National Park Service took custody of the buildings and grounds of Independence Square, Philadelphia (Philosophical Hall excepted). Built originally as the State House of the province of Pennsylvania, Independence Hall was sold to the City of Philadelphia in 1816 for \$80,000. The buildings on

the square, including Congress Hall (originally the County building) and Old City Hall, late eighteenth century structures, form a part of a large project called the Independence National Historical Park. A number of structures of historical and architectural interest are slated for acquisition including Dr. Jayne's Granite Building (*JSAH*, October, 1950, 25, 27, 28) and the Penn Mutual Life Insurance Building (*Ibid.*, December, 1950, 24, 25). The identification of structures to be preserved during the general demolition is being worked out at the present time.



TITLE PAGE, FIRST PHILADELPHIA CARPENTER'S RULE BOOK, 1786

In the Chapin Library, Williams College, a complete copy of this publication recently came to light; it is one of two known. The copper plate illustrations may entitle this volume to be called the first American work on architecture. A list of the old books in the Carpenters' Company library compiled by A. Lawrence Kocher is planned for an early issue of this JOURNAL.

• • •

Many have wondered the whereabouts of Sigfried Giedion, author of that redoubtable volume, *Space, Time and Architecture*. He is back in Zurich and writes under date of November 15, 1950, "I am amidst prehistoric excursions & returned just from a four

weeks tour through Spain (Western) and South of France with the best Swiss photographer in the car. But what difficulties one finds to portray the magic animals in the caverns! No technic is yet invented for it."

EARLY AMERICAN PAINTS AND PAINTING

Following our October request for titles on early American house painting, Carl Hersey of Rochester, New York, sent us a copy of Marjorie Ward Selden's pamphlet "The Interior Paint of the Campbell-Whittlesey House, 1835-1836, with Reference to Procedures of House Painting Prior to 1836." This pamphlet contains quite a number of interesting items, collected for use in restoration. It is distributed by The Society for the Preservation of Landmarks in Western New York, 123 S. Fitzhugh Street, Rochester 8, N. Y. Charles van Ravenswaay of St. Louis sent title from his own collection:

W. & T. J. Towers, *Every Man His Own Painter: or*

a complete guide to Painting and Graining; Containing general instructions in the art of preparing, compounding, and applying all kinds of paints and making various varnishes for House, Chair, and Furniture Painting and Graining; also, a Treatise on the art of imitating Fancy Woods and Marbles, with the most approved method of preparing the ground and graining colors both for oil and distemper, as practised by the authors and the most celebrated grainers in Europe: to which are added concise and excellent instructions and receipts for preparing and applying the varied descriptions of Distemper Colors for Walls. (Utica, 1830.)

The *Bulletin* of the Connecticut Historical Society, Hartford, for January, 1943 has a nice little 1801 documentary piece entitled "Paints and Receipts for Wooden Work" selling for ten cents. The footnotes are very extensive.

At the SAH Conference in Washington Nina Fletcher Little told us that she is working on a book-length work concerning interior house painting.

S. A. H. NEWS

SECRETARY'S REPORT ON ANNUAL MEETING

The annual meeting of the Society of Architectural Historians was held in Washington, D. C., with headquarters at the Statler Hotel on January 28, 29. The second day was concurrent with the first day of the College Art Association meetings. A total of 107 members registered.

The annual business meeting was held on January 28 at noon, preceded by a breakfast attended by 34 members. About 50 attended the business meeting where reports were presented by the officers. The secretary-treasurer reported a total membership for 1950 of 314, an increase of 40% over 1949. The editor of the *JOURNAL* in his report stressed both the wish to enlarge the *JOURNAL* and the rising costs of printing. To meet these wishes, it was voted to increase the active annual dues to \$6 a year beginning in 1952.

The membership voted in favor of the appointment of a committee to consider applying for membership in the American Council of Learned Societies and of a committee to study the By-Laws and to present a revision at the next annual meeting. It was suggested that a dollar registration fee might be charged to help defray the cost of the annual meeting.

Professor Hersey recommended the continuation of

the present categories of membership in a special report.

Professor Bannister announced that four courses in the history of architecture would be given at the University of Illinois, Urbana, the summer of 1951.

Mr. Edwin B. Morris, president of the Thornton Society, arranged for three buses to take members of his Society and of SAH, 58 of whom participated, to the houses designed by William Thornton: The Octagon House, Tudor Place and Woodlawn. The tour was ended at the National Gallery where Lord Crawford talked on the work of the English National Trust, of which he is president.

The Sunday evening seminar was chaired by incoming President Charles E. Peterson and ten short papers were presented on architecture of the Washington region. Beer and crackers and cheese were served afterwards. Over 150 people were present.

On Monday afternoon, January 29, a session of the Historic American Buildings Survey and the pictorial resources of the Library of Congress was held in Coolidge Auditorium, with outgoing President Buford Pickens in the chair. About 100 people attended.

A delightful reception was given for SAH members by the officers of the National Council of Historic Sites and Buildings, at which Lord Crawford was guest of honor.

The closing session of the meeting was under the

chairmanship of Carroll L. V. Meeks. Five papers, all dealing with architecture outside the U. S., were presented and Director Meeks announced that *Architecture of the Old Northwest*, by Rexford Newcomb, former SAH president, received most votes as the outstanding book published on architectural history in this country in 1950. In the absence of Dean Newcomb, Professor Bannister accepted the certificate of honor and read a telegram of thanks from Dean Newcomb.

The nominating committee for next year will be made up of Elizabeth Sunderland (Duke University), Elliot A. P. Evans (Santa Barbara College, University of California), Waldron Faulkner (Washington, D. C.), Carroll L. V. Meeks (Yale University), and Walter L. Creese (University of Louisville).

LETTER FROM PROFESSOR HAMLIN ABOUT LATROBE

I am preparing a biography of the architect and engineer Benjamin Henry Latrobe, 1764-1820, who lived and worked in the United States from 1796 till his death. I am aware of the extensive material dealing with his life and works in the Library of Congress, the Maryland Historical Society, the Pennsylvania Historical Society, and the archives of the Diocese of Baltimore, but I am extremely anxious to have access to any letters, drawings, journals, or notes by or about him which may be in other hands.

I should welcome the opportunity of hearing from anyone who has such material. All correspondence will be gratefully acknowledged, and I will take the greatest care of and return any material that may be sent me.

Sincerely yours,
TALBOT HAMLIN,
Avery Hall, Columbia University,
New York 27, N. Y.

OLD WHALERS' CHURCH, SAG HARBOR, LONG ISLAND

Member Denys P. Myers has forwarded a letter of appeal from Rev. George A. Vorsheim of the First Presbyterian Church at Sag Harbor, Long Island. For the first time in 106 years it has had to close its doors. Severe structural weaknesses have appeared in the walls and ceiling. The congregation hopes to raise \$25,000 for repairs and restoration, but believes the sum beyond its local resources. Mr. Myers writes, "I examined the church at first hand in 1947 and can report that it is a magnificent and quite unique example of the Egypto-Grecian style. It has frequently been erroneously attributed to A. J. Davis, but it is in fact by Minard Lafever."

CHICAGO RESEARCH

In the February *Bulletin* of the Chicago Chapter of the AIA appears a discussion by SAH member J. Carson Webster on current studies of Chicago architecture. Among the people working in the period from 1880 to 1910, the most popular stretch of time according to Mr. Webster, are Walter Peterhans (Illinois Institute of Technology) who is giving close attention to periodicals, Carl Condit (Northwestern University) completing his inquiry into the commercial architecture of those years, and Allan Frumkin (6753 Clyde Avenue) who is making a special study of the relation between architect and client from 1880 to 1920. Ralph B. Peck (University of Illinois) is carrying on earlier investigation of conditions for foundations over the whole area. Frank Davis (Graham, Anderson, Probst and White) is searching for old drawings and publications. Ralph Line (University of Illinois) is seeking unlocated structures by Adler and Sullivan in the preparation of an illustrated guide to their work. L. Morgan Yost (419 Richmond Road, Kenilworth, Illinois) has made a considerable collection of colored slides of the houses of the "Chicago School," and Thomas Folds and J. Carson Webster (Northwestern University) are also interested in the numerous less famous progressive architects of this group. So far as is known, only Mr. Webster is studying the period before 1880. (See also "Microfilm Project of the Art Institute and the University of Illinois," in the December *SAH News*.)

FISKE KIMBALL HONORED

At a dinner on March 6th, SAH director Fiske Kimball was presented with the Philadelphia Award for 1950. It is given each year to a person who has advanced the best interests of the community. Cited particularly was the gift to the Philadelphia Museum this year of the famous Arensberg collection of Modern and Pre-Columbian art. The award carries with it a bronze medallion and \$10,000.

BOSTON-CAMBRIDGE MEETING

The Boston-Cambridge chapter of SAH met on the evening of March 15th for a lecture by Ernest Allen Connally on "Old Texas Architecture." Previous to the meeting Miss Ruth Cook had the members at the Harvard Architectural Library for light refreshments.

McKIM, MEAD AND WHITE

The New York Historical Society opened its exhibition of the works of McKim, Mead and White on January 9 with a lecture by Curator Wayne Andrews on "McKim, Mead and White and the Architecture of the Age of Elegance."

